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AN EXHIBITION OF

AMERICAN DRAWINGS

ASSEMBLED FOR THE
UNITED STATES INFORMATION AGENCY
BY THE
SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE

THE COOPER UNION MUSEUM

January 29 - March 6
1954

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Service.
An exhibition of American drawings/
FOREWORD

This exhibition of American drawings and watercolors, from the eighteenth through the twentieth centuries, while not the first of its kind, can be considered the largest in concentrated artistic quality thus far held in this country. It is the first show of its description to be prepared for exhibition abroad.

No attempt has been made to give a comprehensive sequence of graphic development in the United States through any period, the sole aim having been to assemble drawings of significance and distinction. There are some gaps to be sure, but those omissions are due mainly to necessary limitations in the size of the show; to a lesser degree, in the cases of a few artists, to the fact that important examples of their work were not available. It is hoped, however, that the variety and quality of the work herewith presented will reveal an impression of what this country has been able to accomplish in a relatively brief period of artistic production.

Our grateful thanks are due to the many people, museum officials, private collectors, and dealers, who have given so generously of their time to assist and advise in the gathering of material for this show. Through their whole hearted cooperation it has been made possible to bring together a considerable number of the most outstanding works of American artists, not often accessible at any one time.

The exhibition has been organized by the Smithsonian Institution Traveling Exhibition Service for circulation abroad under the auspices of the United States Information Agency. It is jointly sponsored by the Smithsonian Institution and The Cooper Union Museum.

It is logical that this single American showing should be held at The Cooper Union Museum, a museum that contains one of the country's outstanding collections of drawings by American artists. The founders of the museum, the Misses Hewitt, eagerly developed this phase of the museum's activities, and thus it was that the large groups of drawings by Winslow Homer, Thomas Moran, Frederick E. Church, Samuel Colman, Robert F. Blum, and others, arrived during the museum's early years. It is, therefore, no surprise that the largest single loan for this exhibition should come from the Cooper Union Museum.

Special acknowledgement is made to the Trustees of The Cooper Union, to Dr. Edwin S. Burdell, President, and to Professor Calvin S. Hathaway, Director of the Museum, for joining so enthusiastically with the Smithsonian Institution in this effort.

E. MAURICE BLOCH

1. Edwin Austin ABBEY (1853-1911)
AUTOLYCUS. THE WINTER'S TALE.
ACT IV, SCENE 3. 1892.
Pen and ink on illustration board;
17 5/8 x 12 1/2 in. (framing line)
Lent by Yale University Art Gallery
2. Washington ALLSTON (1779-1843)
"DANGER." ILLUSTRATION TO LINES
BY COLLINS.
Pen and ink; 9 5/8 x 7 11/16 in.
Lent by The Walters Art Gallery
3. John James AUDUBON (1785-1851)
THE AMERICAN CROSS FOX. About 1840.
Illustrated in his "Quadrupeds of
North America"
Watercolor; 23 x 33 in.
Lent by Smith College Museum of Art
4. Thomas A. Ayres (-1858)
ENTRANCE TO THE BAY OF
SAN FRANCISCO. 1855.
Gray wash; 10 x 18 in.
Lent by The Society of California Pioneers
5. George Wesley BELLOWS (1882-1925)
JEAN. About 1920.
Lithographic crayon and pencil;
18 1/4 x 11 1/2 in.
Lent by the Albright Art Gallery
6. George Wesley BELLOWS (1882-1925)
LADY JEAN. 1924.
Lithographic crayon; 18 x 10 in.
Lent by The Paul J. Sachs Collection,
Fogg Art Museum, Harvard University
7. George Wesley BELLOWS (1882-1925)
THE DRUNK. About 1924.
Lithographic crayon; 16 x 13 in. (framing line)
Lent by the Addison Gallery of American Art,
Phillips Academy
8. George Wesley BELLOWS (1882-1925)
THE LAST OUNCE.
Lithographic crayon and ink wash;
23 5/16 x 18 1/8 in.
Lent by Mr. Albert L. Hydeman
9. Ralph Albert BLAKELOCK (1847-1919)
PITCH PINE.
Pencil, and pen and ink;
10 7/8 x 8 1/2 in. (arched top)
Lent by The Brooklyn Museum
10. Robert Frederick BLUM (1857-1903)
STUDIES FOR THE MURAL,
"THE VINTAGE FESTIVAL." About 1895.
Charcoal; 17 3/16 x 21 15/16 in.
Lent by The Cooper Union Museum
11. Worth BREHM (1883-1928)
JIM. ("His wool was all tied up with thread.
That was to keep the witches off. He said
the witches was pestering him awful.") 1923.
Illustration for "The Adventures of
Huckleberry Finn"
Charcoal on illustration board; 26 x 19 1/2 in.
Lent Anonymously
12. Mather BROWN (1761-1831)
TIPPOO SAHIB TAKING LEAVE OF HIS
CHILDREN IN 1792.
Black crayon and sanguine chalk on tan paper;
16 1/2 x 21 7/8 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
13. Mary CASSATT (1845-1926)
LA TOILETTE. About 1891.
Black crayon; 15 x 10 7/8 in.
Lent by The Lessing J. Rosenwald Collection,
National Gallery of Art
14. William Merritt CHASE (1849-1916)
SEATED WOMAN. About 1880.
Brush and ink; 15 1/2 x 11 in.
Lent by The Cooper Union Museum
15. Frederick Edwin CHURCH (1826-1900)
NIAGARA FALLS. 1856.
Pencil, wash, and Chinese white; 12 x 17 1/2 in.
Lent by The Cooper Union Museum
16. Thomas COLE (1801-1848)
STUDY FOR TREES. About 1825.
Pen and bistre ink; 13 1/2 x 9 7/8 in.
Lent by The Detroit Institute of Arts
17. Glenn O. COLEMAN (1887-1932)
STREET BATHERS. 1913.
Lithographic crayon; 11 1/4 x 15 7/8 in.
Lent by the Whitney Museum of American Art
18. Samuel COLMAN (1832-1920)
OAK WOOD, MONTAUK. 1880.
Black crayon, pencil, ink, and Chinese white
on gray-green paper; 10 7/8 x 20 in.
Lent by The Cooper Union Museum
19. Vincent COLYER (1825-1888)
THE UNITED STATES POST AT WRANGELL,
ALASKA. 1870.
Watercolor; 6 1/8 x 12 3/4 in. (sight)
Lent by Edward Eberstadt and Sons
20. John Singleton COPLEY (1738-1815)
STUDY FOR GENERAL HEATHFIELD'S
HORSE.
Black crayon and white chalk on blue-gray
paper; 13 x 10 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
21. John Singleton COPLEY (1738-1815)
THREE FIGURES. STUDY FOR "THE SIEGE
OF GIBALTAR."
Black crayon and white chalk on blue-gray
paper; 15 1/4 x 26 1/2 in.
Lent by Childs Gallery
22. Kenyon COX (1856-1919)
"COMMERCE." STUDY FOR THE MURAL,
"VENICE." Before 1894.
Black crayon; 15 3/4 x 18 3/4 in.
Lent by The Cooper Union Museum

23. Jasper Francis CROPSEY (1823-1900)
A VIEW FROM BALD MOUNTAIN,
ORANGE COUNTY, NEW YORK. 1843.
Pen and ink, and sepia wash; 14 1/4 x 19 1/4 in.
Lent by The Cleveland Museum of Art
(Gift of J. W. L. Jones)
24. John Steuart CURRY (1897-1946)
GALLOPING HORSES. 1930.
Pen and ink, and watercolor; 14 x 20 in.
Lent by the Whitney Museum of American Art
25. Felix Octavius Carr DARLEY (1822-1888)
HOMECOMING FARMERS.
Gray wash on Bristol board; 10 1/2 x 16 7/8 in.
Lent Anonymously
26. Arthur Bowen DAVIES (1862-1928)
NINE FIGURES. 1921.
Pencil and watercolor; 16 3/4 x 21 3/4 in. (sight)
Lent by The Corcoran Gallery of Art
27. Charles Henry DEMUTH (1883-1935)
LANCASTER. 1921.
Tempera; 19 x 15 1/2 in.
Lent by the Albright Art Gallery
28. Charles Henry DEMUTH (1883-1935)
TOMATOES, PEPPERS, AND ZINNIAS.
Pencil and watercolor; 17 1/2 x 11 1/2 in.
Lent by The Newark Museum
29. William Preston DICKINSON (1889-1930)
HARLEM RIVER
Pastel and ink; 14 5/8 x 21 1/8 in.
Lent by the Whitney Museum of American Art
30. Asher Brown DURAND (1796-1886)
VALLEY LANDSCAPE. 1859.
Pencil and Chinese white on gray paper;
7 3/4 x 5 7/16 in.
Lent by The Walters Art Gallery
31. Frank (Decker) DUVENECK (1848-1919).
MAN WITH A PIPE. 1871.
Black chalk and Chinese white on gray-green
paper; 11 x 10 3/4 in.
Lent by The Cincinnati Art Museum
32. Thomas (Cowperthwait) EAKINS (1844-1916).
WOMAN STANDING, SEEN FROM BACK.
About 1865
Charcoal; 24 x 18 in.
Lent by the Philadelphia Museum of Art
33. Thomas (Cowperthwait) EAKINS (1844-1916)
WHISTLING FOR PLOVER. 1874.
Watercolor; 14 x 20 1/2 in.
Lent by The Brooklyn Museum
34. Thomas (Cowperthwait) EAKINS (1844-1916)
"THAT'S SUCH A THING AS CALLS IN THIS
WORLD." 1879.
Gray wash and Chinese white;
10 3/8 x 12 1/4 in.
Lent by The Brooklyn Museum
35. Thomas (Cowperthwait) EAKINS (1844-1916)
RETROSPECTION. About 1880.
Watercolor on squared paper; 14 5/8 x 10 5/8 in.
Lent by the Philadelphia Museum of Art
36. Seth EASTMAN (1808-1875)
LLANO ESTACADO OR STAKED PLAIN,
TEXAS. 1848.
Watercolor; 5 x 8 in. (sight)
Lent by Edward Eberstadt and Sons
37. Henry Francis FARNY (1847-1916)
THE CAPTIVE. About 1900.
Pen and ink on Bristol board; 11 1/2 x 8 7/8 in.
Lent Anonymously
38. Harry FENN (1838-1911)
PIER AND SHELTER-TOWER OF NEW YORK
CENTRAL RAILWAY BRIDGE OVER
HARLEM RIVER. 1900.
Pen and ink, and Chinese white; 11 1/4 x 14 3/4 in.
Lent Anonymously
39. Mary Hallock FOOTE (1847-1938)
A PRETTY GIRL IN THE WEST. 1889.
Pencil, gray wash, and Chinese white;
5 3/8 x 7 1/3 in.
Lent by the Library of Congress
40. Edwin FORBES (1839-1895)
SERGEANT MAJOR WILLIAM JACKSON. 1863.
Pencil; 12 11/16 x 9 9/16 in.
Lent by the Library of Congress
41. Arthur Burdett FROST (1851-1928)
BRER B'AR FINDS BRER RABBIT CAUGHT
IN A TRAP SET BY BRER FOX. About 1895.
Illustration for "Uncle Remus, His Songs and
His Sayings"
Pen and ink on Bristol board; 13 x 11 1/4 in.
Lent by Mr. Philip Hofer
42. Arthur Burdett FROST (1851-1928)
RAIL SHOOTING. About 1895.
Illustrated in his "Shooting Pictures"
Watercolor; 13 3/4 x 21 3/4 in.
Lent by Smith College Museum of Art
43. Charles Dana GIBSON (1867-1944)
MANAGER: "Unless you brace up I'll have to
break our contract."
SHE: "Don't say that! I have a child and two
husbands to support." 1899.
Illustrated in his "Americans"
Pen and ink on Bristol board; 22 1/4 x 17 1/2 in.
Lent by The Century Association
44. William James GLACKENS (1870-1938)
WITH THE REGULARS AT PORT TAMPA,
FLORIDA. UNITED STATES CAVALRY
TROOPS TAKING THEIR HORSES FOR A
DASH INTO THE GULF. 1898.
Pencil, gray wash, and Chinese white on gray-
green paper; 14 3/4 x 21 in.
Lent Anonymously
45. William James GLACKENS (1870-1938)
CURB EXCHANGE.
Brush and watercolor; 24 1/8 x 18 1/2 in.
Lent by Mr. Arthur G. Altschul
46. George Overbury ("POP") HART (1868-1933)
THE JURY, MEXICO. About 1927.
Wash, charcoal, and ink; 14 1/4 x 19 1/4 in.
Lent by The Museum of Modern Art

47. William M. HART (1823-1894)
MOUNTAIN AND RIVER LANDSCAPE, 1859.
Pencil and Chinese white on tan paper;
4 13/16 x 5 15/16 in.
Lent by The Walters Art Gallery
48. Marsden HARTLEY (1877-1943)
STUDY OF SHORE BIRDS, 1940.
Charcoal and colored chalks on tan paper;
21 7/8 x 27 7/8 in. (sight)
Lent by The Detroit Institute of Arts
49. George HARVEY (1800?-1880?)
A CEDAR SWAMP.
Watercolor; 13 3/4 x 10 1/4 in.
Lent by The Brooklyn Museum
50. William Stanley HASELTINE (1835-1900)
MOUNT DESERT - ROCK AND TREES.
About 1860-1865.
Gray wash and watercolor; 22 x 15 in.
Lent by The Cooper Union Museum
51. Frederick Childe HASSAM (1859-1935)
THE WHITE CHURCH, NEWPORT, 1901.
Crayon and colored chalks; 10 x 8 in.
Lent by Carnegie Institute
52. Edward Lamson HENRY (1841-1919)
THE INN AT BLADENSBURG, MARYLAND.
About 1900.
Gray wash and Chinese white on tan paper;
10 1/2 x 16 in.
Lent by The Century Association
53. Winslow HOMER (1836-1910)
CAVALRYMEN, 1863.
Black crayon on brown paper;
A, 14 1/8 x 7 7/8 in.; B, 14 3/8 x 9 1/2 in.
Lent by The Cooper Union Museum
- 53A. Winslow HOMER (1836-1910)
GLOUCESTER SHIPYARD HARBOR -
BOYS ON BEACH, About 1872.
Pencil and watercolor; 51/2 x 13 3/8 in.
Lent by Mr. John Davis Hatch, Jr.
54. Winslow HOMER (1836-1910)
THE LIFE BOAT, About 1881.
Charcoal and Chinese white; 13 7/8 x 19 1/6 in.
Lent by The Cooper Union Museum
55. Winslow HOMER (1836-1910)
FISHERMAN IN THE ADIRONDACKS.
About 1895.
Gray wash and Chinese white on gray paper;
12 x 20 in.
Lent by The Cooper Union Museum
56. Winslow HOMER (1836-1910)
IN THE JUNGLE, FLORIDA, 1904.
Watercolor; 13 7/8 x 19 5/8 in.
Lent by The Brooklyn Museum
57. William Morris HUNT (1824-1879)
THE FLIGHT OF NIGHT.
SKETCH FOR THE MURAL, About 1878.
Charcoal on tan paper; 11 5/8 x 16 15/16 in.
Lent by the Art Museum, Princeton University
58. William Morris HUNT (1824-1879)
PORTRAIT OF A GIRL.
Charcoal on tan paper; 18 3/4 x 15 5/8 in.
Lent by Mr. Paul L. Grigaut
59. Daniel HUNTINGTON (1816-1906)
PROFILE HEAD OF A WOMAN, About 1845.
Charcoal and chalk on tan paper;
12 1/4 x 16 1/2 in.
Lent by The Cooper Union Museum
60. Daniel HUNTINGTON (1816-1906)
PEAK OF MOUNT CHOCORUA,
NEW HAMPSHIRE, LOOKING NORTH, 1862.
Crayon and chalk on gray paper;
11 3/4 x 17 5/8 in.
Lent by The Cooper Union Museum
61. George INNESS (1825-1894)
JUNE, About 1878.
Pencil and watercolor; 6 3/4 x 12 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
62. George INNESS (1825-1894)
WOODLAND SCENE.
Pen, wash, and Chinese white; 12 1/4 x 9 5/8 in.
Lent by the Art Museum, Princeton University
63. John Wesley JARVIS (1780-1840)
WASHINGTON IRVING, 1809.
Gray wash; 3 5/8 x 5 1/4 in.
Lent by Yale University Art Gallery
64. Eastman JOHNSON (1824-1906)
THE DRUMMER BOY, 1863.
Charcoal and white chalk on brown paper;
26 1/2 x 20 1/2 in.
Lent by The Century Association
65. Eastman JOHNSON (1824-1906)
CAPTAIN COLEMAN, 1880.
Charcoal and white chalk on tan paper;
12 x 9 3/16 in.
Lent by The Free Library of Philadelphia
66. Eastman JOHNSON (1824-1906)
STUDY FOR "THE BOY LINCOLN READING,"
Charcoal, chalk, and Chinese white on brown
paper; 14 7/8 x 12 3/4 in.
Lent by The Detroit Institute of Arts
67. Arthur Ignatius KELLER (1866-1924)
"OH," HE CRIED PASSIONATELY, "IF I
COULD ONLY BE A LUMP OF DIRT UNDER
YOUR FEET TO LIFT YOU UP TO YOUR
HAPPINESS." About 1920.
Charcoal, gray wash, and Chinese white on
illustration board; 16 7/8 x 23 3/8 in.
(framing line)
Lent by the Library of Congress
68. Edward Windsor KEMBLE (1861-1933)
"THE BOY FACED HIS CAPTOR, WHO HELD
A STRAP IN ONE HAND," 1888.
Pen and ink on Bristol board; 15 x 12 1/2 in.
Lent Anonymously

69. John Frederick KENSETT (1816-1872)
STUDY - TREE TRUNKS.
Pencil and Chinese white on gray paper;
10 3/6 x 14 1/4 in. (sight)
Lent by The Corcoran Gallery of Art
70. John Lewis KRIMMEL (1787-1821)
FOURTH OF JULY CELEBRATION IN CENTER
SQUARE, PHILADELPHIA, 1819.
Pen and ink, and watercolor; 12 x 18 in.
Lent by The Historical Society of Pennsylvania
71. Gaston LACHAISE (1882-1935)
BACK OF A NUDE WOMAN, 1929.
Crayon, quill pen and ink; 17 7/8 x 12 in.
Lent by The Brooklyn Museum
72. John LaFARGE (1835-1910)
SKETCH FOR A MEMORIAL WINDOW.
THE THREE MARIES, 1889.
Watercolor; 15 x 7 1/4 in.
Lent by the Worcester Art Museum
73. George Benjamin LUKS (1867-1933)
PLUCKING CHICKENS, 1915.
Watercolor; 20 x 13 3/4 in.
Lent by the Whitney Museum of American Art
74. George Benjamin LUKS (1867-1933)
THE CLINIC, 1920.
Bistre wash; 14 1/2 x 19 in.
Lent by Mr. Arthur G. Altschul
75. Henry Lee McFEE (1886-1953)
FRUIT AND CRUMPLED PAPER, 1931.
Pencil; 12 1/2 x 15 3/4 in.
Lent by the Whitney Museum of American Art
76. John C. MARIN (1870-1953)
MAINE SERIES - HEADLAND AND SEA, 1934.
Pencil and watercolor; 15 1/2 x 21 1/4 in.
Lent by The Downtown Gallery
77. Homer Dodge MARTIN (1836-1897)
STRAND AND WRECK.
Watercolor; 9 7/8 x 14 in. (sight)
Lent by the Addison Gallery of American Art,
Phillips Academy
78. Julius Gari MELCHERS (1860-1932)
NUDE.
Pencil and Chinese white on tan paper;
17 9/16 x 11 3/4 in. (sight)
Lent by The Corcoran Gallery of Art
79. Alfred Jacob MILLER (1810-1874)
CAPTURE OF WILD HORSES BY INDIANS.
1859.
Watercolor and Chinese white;
8 1/2 x 12 11/16 in. (sight)
Lent by The Walters Art Gallery
80. Alfred Jacob MILLER (1810-1874)
HUNTING BUFFALO, 1860
Watercolor and Chinese white; 8 1/8 x 14 in.
Lent by The Walters Art Gallery
81. Kenneth Hayes MILLER (1876-1952)
AT A COUNTRY HORSE SHOW, 1935.
Black pencil, sanguine, and Chinese white;
19 3/4 x 16 3/4 in.
Lent by the Whitney Museum of American Art
82. William Rickarby MILLER (1818-1893)
A WOODLAND GLADE, MANHATTANVILLE
NEW YORK.
Watercolor; 15 x 11 1/16 in.
Lent by The Brooklyn Museum
83. Thomas MORAN (1837-1926)
SOUTH DOME, YOSEMITE. THE GREAT
SOUTH OR HALF DOME FROM GLACIER
POINT, 1873.
Pencil and watercolor; 14 1/2 x 10 3/8 in.
Lent by The Cooper Union Museum
84. Thomas MORAN (1837-1926)
THE DEVIL'S TOWER FROM JOHNSTON'S,
CROOK COUNTY, WYOMING, 1893.
Pencil and gray wash; 6 1/2 x 13 1/2 in.
(framing line)
Lent by the Smithsonian Institution, National
Collection of Fine Arts.
85. William Sidney MOUNT (1807-1868)
THE TRYING HOUR, 1844.
Watercolor; 10 x 14 3/4 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
86. William Sidney MOUNT (1807-1868)
A. FARM SCENE WITH A BARN.
B. FARMYARD SCENE WITH TURKEYS.
Pencil; A. 7 3/4 x 10 in.; B. 7 3/4 x 9 7/8 in.
Lent by the Suffolk Museum at Stony Brook
87. Jerome MYERS (1867-1940)
SELF-PORTRAIT.
Illustrated in his "Artist in Manhattan"
Charcoal and white chalk on gray paper;
14 x 11 1/4 in.
Lent by the Whitney Museum of American Art
88. Thomas NAST (1840-1902)
TAMMANY TIGER.
Brush and ink; 14 x 21 3/8 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
89. John NEAGLE (1796-1865)
HEADS OF TWO CHILDREN.
Charcoal and white chalk on dark brown paper;
14 1/2 x 12 3/4 in. (sight)
Lent by the Art Museum, Princeton University
90. Robert Loftin NEWMAN (1827-1912)
THREE SKETCHES. STUDIES FOR THE
MARIES AT THE TOMB AND STUDY FOR
THE MIRACULOUS DRAUGHT OF FISHES.
Charcoal; A. 6 1/8 x 3 5/8 in.;
B. 6 1/8 x 2 7/8 in.; C. 8 x 9 7/8 in.
Lent by The Brooklyn Museum

91. Charles Willson PEALE (1741-1827)
BRANDYWINE CREEK, NO.1. About 1800.
Pen and sepia ink; 9 1/2 x 12 in.
Lent by The Wilmington Society of the Fine Arts
92. Rembrandt PEALE (1778-1860)
JOHN CALDWELL CALHOUN. About 1835.
Black crayon and white chalk on brown paper;
19 x 15 in.
Lent by Mr. Charles Coleman Sellers
93. Joseph PENNELL (1857-1926)
THE MAIN STAIRCASE, OLD CORCORAN
GALLERY, WASHINGTON, D.C. 1882.
Pencil and Chinese white on green paper;
12 5/8 x 9 3/8 in.
Lent by Mr. John Davis Hatch, Jr.
94. Maurice Brazil PRENDERGAST (1859-1924)
CENTRAL PARK. 1900.
Watercolor; 14 x 21 3/4 in.
Lent by the Whitney Museum of American Art
95. Howard PYLE (1853-1911)
THEOPHYLACT BACHE SAVING GRAYDON
FROM THE MOB IN 1776. About 1882.
Illustrated in his "Book of the American Spirit"
Gray wash; 8 1/2 x 12 in.
Lent by Miss Helen L. Card
96. Howard PYLE (1853-1911)
UNCLE BEAR AND THE GREAT RED FOX
VISIT THE FARMER'S STOREHOUSE. 1887.
Illustration for his "The Wonder Clock"
Pen and ink on Bristol board;
9 15/16 x 6 15/16 in. (sight)
Lent by The Free Library of Philadelphia
97. Frederic (Sackrider) REMINGTON (1861-1909)
THE TRAINING OF CAVALRY — A ROMAN
RACE AT THE RIDING-HALL, FORT MYER,
VIRGINIA. About 1898.
Gray wash and Chinese white; 23 1/2 x 35 in.
Lent by James Graham and Sons
98. William Trost RICHARDS (1833-1905)
TREE TRUNKS. 1867.
Pencil; 11 3/4 x 9 1/8 in.
Lent by The Cooper Union Museum
99. William RIMMER (1816-1879)
SADAK IN SEARCH OF THE WATERS OF
OBLIVION.
Pencil; 11 3/4 x 9 1/4 in. (oval framing line)
Lent by Carnegie Institute
100. Boardman ROBINSON (1876-1952)
THE CLUB. 1917.
Oil color and lithographic crayon; 13 1/2 x 18 in.
Lent by the Whitney Museum of American Art
101. Theodore ROBINSON (1852-1896)
BOYS FISHING. 1881.
Watercolor; 8 5/8 x 12 5/8 in.
Lent by The Brooklyn Museum
102. Charles Marion RUSSELL (1864-1926)
STOLEN WOMEN. 1907.
Watercolor; 15 1/2 x 23 in.
Lent by The Minneapolis Institute of Arts
103. John Singer SARGENT (1856-1925)
MUDDY ALLIGATORS. 1917.
Watercolor; 13 1/2 x 20 1/2 in.
Lent by the Worcester Art Museum
104. John Singer SARGENT (1856-1925)
MISS SUSAN STRONG.
Charcoal on cream paper; 23 x 17 in.
Lent by The Detroit Institute of Arts
105. Christian R. SCHUSSELE (1826-1879)
HOME ON LEAVE. 1863.
Pencil and gray wash; 10 1/2 x 15 3/8 in.
Lent by the Philadelphia Museum of Art
106. Everett SHINN (1876-1953)
WINTER NIGHT, NEW YORK. 1908.
Watercolor, Chinese white, and pastel;
8 1/4 x 12 3/4 in. (sight)
Lent by James Graham and Sons
107. Everett SHINN (1876-1953)
GIRL WITH RED STOCKINGS. 1930.
Pastel; 11 1/2 x 10 1/4 in.
Lent by James Graham and Sons
108. Walter SHIRLAW (1838-1909)
FARMYARD WITH PIGS. 1877.
Pencil on tan paper; 13 5/8 x 20 1/8 in.
Lent by The Cooper Union Museum
109. John SLOAN (1871-1951)
"PROFESSOR, WILL YOU PLAY 'THE
ROSARY, ' PLEASE?" 1913.
Black crayon; 18 3/8 x 16 3/4 in.
Lent by the Addison Gallery of American Art,
Phillips Academy
110. William Thomas SMEDLEY (1858-1920)
ON THE COAST OF NAHANT. 1897.
Illustrated in his "Life and Character"
Gray wash and Chinese white on illustration
board; 13 3/8 x 10 3/8 in.
Lent by the Library of Congress
111. Francis Hopkinson SMITH (1838-1915)
ROCKS AND FISHERMEN. 1878.
Charcoal and chalk on gray paper;
14 1/2 x 20 5/8 in.
Lent by The Cooper Union Museum
112. Alice Barber STEPHENS (1858-1932)
"THIS HERE IS MY SON JAKE." 1906.
Black and colored crayons, and Chinese white
on tan paper; 17 5/6 x 12 in.
Lent by the Library of Congress.
113. Henry Louis STEPHENS (1824-1882)
A FROG HE WOULD A WOING GO.
THE LAST FOUR SCENES. 1864.
Pencil and Chinese white on tinted prepared
paper; each 6 3/8 x 4 1/2 in. (sight)
Lent by Mr. Philip Hofer

114. Walter King STONE (1875-1949)
A PINE BEFITS A MOUNTAINOUS
LANDSCAPE, A PLACE OF ROCKS AND
WINDY SWEEPS. About 1918.
Charcoal; 15x22 in.
Lent by the Mannados Book Shop
115. Thomas SULLY (1783-1872)
ANDREW JACKSON. 1815.
Charcoal on gray-blue paper; 14 3/8 x 11 1/2 in.
Lent by The Detroit Institute of Arts
116. Thomas SULLY (1783-1872)
A LADY WITH A LETTER.
Watercolor; 4 5/8 x 3 7/8 in. (sight) (arched top)
Lent by The Walters Art Gallery
117. Abbott Handerson THAYER (1849-1921)
GLADYS. 1897.
Pencil; 16 x 12 1/2 in.
Lent by the Museum of Art, Rhode Island
School of Design
118. John TRUMBULL (1756-1843)
RECLINING NUDE. BACK VIEW.
Charcoal and white chalk on blue paper;
14 x 22 1/2 in.
Lent by Yale University Art Gallery
119. John Henry TWACHTMAN (1853-1902)
LANDSCAPE.
Pastel; 13 1/2 x 17 3/4 in. (sight)
Lent by Mr. Arthur G. Altschul
120. John VANDERLYN (1775-1852)
ROBERT FULTON. About 1800.
Pencil; 6 1/2 x 5 1/2 in. (oval)
Lent by Mr. Samuel L. M. Barlow
121. Edmund VALENTA
VIEW OF FAIRMOUNT PARK FROM WEST
PHILADELPHIA. 1869.
Pencil and Chinese white on tinted prepared
paper; 10 1/2 x 14 1/2 in.
Lent Anonymously
122. William Guy WALL (1792-1864?)
FALLS OF THE PASSAIC. About 1826.
Watercolor; 16 x 23 1/2 in.
Lent by The Brooklyn Museum
123. Alfred R. WAUD (1828-1891)
BATTLE OF CHANCELLORSVILLE. 1863.
Pencil, gray wash, and Chinese white on tan
paper; 13 5/8 x 20 3/4 in.
Lent by the Library of Congress
124. William WAUD (-1878)
SIGNALLING BY TORCHES FROM GENERAL
BUTLER'S HEADQUARTERS. 1864.
Gray wash; 5 3/4 x 10 1/2 in.
Lent by the Library of Congress
125. Julian Alden WEIR (1852-1919)
HAYSTACKS. Before 1906.
Brush and ink; 11 x 16 in.
Lent by The Century Association
126. Benjamin WEST (1738-1820)
HAGAR AND ISHMAEL.
Watercolor, sepia pen and wash;
17 3/4 x 20 1/4 in. (sight)
Lent by the Addison Gallery of American Art,
Phillips Academy
127. James Abbott McNeill WHISTLER (1834-1903)
WEARY. About 1863.
Lithographic crayon; 9 3/4 x 6 7/8 in.
Lent by The Lessing J. Rosenwald Collection,
National Gallery of Art
128. James Abbott McNeill WHISTLER (1834-1903)
TWO PORTRAITS OF JOSEPH PENNELL. 1895.
Lithographic crayon; each 11 1/4 x 8 1/2 in.
Lent by the National Academy of Design
129. Carl Ferdinand WIMAR (1828-1862)
THE MISSOURI, PROBABLY NEAR THE
MOUTH OF THE JUDITH RIVER.
Charcoal and chalk on brown paper; 7 x 15 in.
Lent by the City Art Museum of St. Louis
130. Grant (De Volson) WOOD (1891-1942)
RETURN FROM BOHEMIA:
PORTRAIT OF THE ARTIST. 1935.
Charcoal, lithographic crayon, chalk, and
watercolor; 22 1/4 x 19 3/8 in. (sight)
Lent by Mr. Carol M. Sax
131. Alexander Helwig WYANT (1836-1892)
THE SWALE. About 1899.
Watercolor; 14 1/2 x 21 in. (sight)
Lent by the Addison Gallery of American Art,
Phillips Academy

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